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THE DECORATOR AND FURNISHER.

A TYPICAL AMERICAN INTERIOR.

The Palatial Apartments of Lewis G. Tewksbury, Esq., the Banker, of New York, Described and Illustrated.

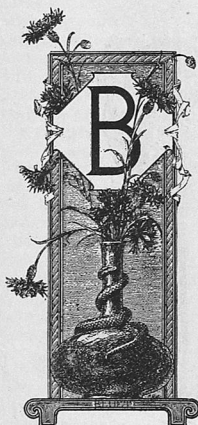
A REFINED AND ORIGINAL PERSONALITY EMPLOYING GREAT WEALTH IN CREATING AN IDEAL ENVIRONMENT.

A GORGEOUS DISPLAY OF MEUBLES DE LUXE AS OPPOSED TO MEUBLES DE STYLE.

The Finest Bachelor Apartment in this Country, without exception, and perhaps the Finest in the World.

AN ORIENTAL DIVAN THAT RECALLS THE FABLED SPLENDORS OF THE ARABIAN NIGHTS.

A SUITE OF APARTMENTS FURNISHED AT A COST OF SEVENTY-FIVE THOUSAND DOLLARS.



Y reason of the fact that in the United States the individual, rather than any class or caste, holds sway, the construction and decoration of houses to live in is a most interesting subject, for the American individual always seeks to impress his personality upon the house he dwells in. Whether he lives in a dwelling of his own or not, we discover novel arrangements of furniture, pictures and drapery that are a sign of a happy renaissance in interior decoration that is now rapidly spreading over the entire country. The American style is the individual choice of what is best in the styles of Europe and the Orient, and the typical character of our citizens is expressed in the outcome of individual desires and tastes, composed into genuinely consistent schemes of decoration.

In things aesthetic, as well as useful, a creative motive is apparent, a desire to avoid established rules, or conventional modes of furnishing, and its decorative outcome resembles the character of its controlling mind as surely as the sea shell resembles the organism that elaborated it.

Thousands of American interiors are veritable treasure houses of all that is pleasing and beautiful in decorative appointments, and the designers of the present, as well as those of the future, will find inspiration in the multiplicity of ideas, born of the complex ideas that dominate decorative art.

In no country in the world is the average dwelling so artistic, and so well planned and furnished, both for convenience and beauty. Foreigners have agreed in stating that our homes, whether single houses or apartment houses, are particularly well planned, and that in the combination of extreme utility with beauty in domestic architecture we have risen to a higher level than any other nation.

To give our readers an adequate idea of a typical American interior, we have selected the palatial bachelor apartments of Lewis G. Tewksbury, Esq., the successful banker in the Wilbraham apartment house, corner of Fifth avenue and 30th street, New York, for description.

Mr. Tewksbury's apartments on the third floor are reached by an elevator. A major-domo in livery conducts us along a corridor laid in a mosaic of tiles, the walls of which are wainscoted in polished oak, and otherwise painted a robin's-egg blue, and the ceiling hand-frescoed. The entrance door we are in search of, above which is a panel of Moorish grille work, is decorated with the silver monogram of the banker. There is also a silver knocker, intended more for ornament than use, for there is an electric bell at the side of the door. A square hall

chair in polished oak occupies a corner to the left of the door. On entering we are cordially received by Mr. Tewksbury himself in the vestibule.

THE VESTIBULE.

Mr. Tewksbury, personally, is a most charming gentleman, and has the appearance of an artist, rather than that of the ideal rotund banker. We are bewildered by the beauty and quaintness of the surroundings in the vestibule, and see through the tapestried openings of the reception-room and drawing-room visions of still more delightful interiors. With the closing of the outer door there comes the chime of an æolian harp, attached thereto, whose strings are beaten irregularly and fitfully by the swinging of little bronze pendulums. The door is otherwise decorated with a beautiful tapestry, the subject being "The Flower Girl." The hardwood floor is covered with Axminster rugs, and the walls are wainscoted in polished oak, above which they are covered with Persian tapestry. The ceiling is tinted in drab and cream hues. On either side of the vestibule, right above the wainscoting, are hat racks in polished brass, made from designs by Mr. Tewksbury himself. There are oak chairs upholstered in antique leather in special designs. In the corner is a cuckoo clock that calls out the hours, and there is a lamp of Bower-barff iron filagree. While inspecting the lamp, Mr. Tewksbury laughingly requests us to help ourselves to a bottle from what seemed to be a basket of champagne. We discover, however, that the seeming bottles of wine are simply the decorative lid of a waste basket. Above the basket, against the wall, is an upright mirror, resting on a bracket, flanked by a shield and spear, on which are hat brushes and a European novelty in the shape of a cigar lighter. Amongst the other decorative appurtenances of the vestibule is an umbrella jar in Chinese blue porcelain, containing novelties in canes and umbrellas from all parts of the world. There is also a Chinese mask, from which depends a whisk broom, and from the casing of the reception room a finely-modelled head of a bull dog scowls at the visitor.

THE RECEPTION ROOM.

As we enter the reception-room, our ears are saluted by the Westminster chimes of an English hall clock in mahogany which stands in one corner of the apartment, reaching almost from floor to ceiling. Hardly has the clock ceased its musical vibration when from another chamber we hear the chiming of a diminutive Swiss clock, as though echoing the more sonorous tones of its companion.

"Now," said Mr. Tewksbury, "since you do me the honor of inspecting my apartments, I shall be most happy to explain everything that you consider worthy of notice." Fortified with such explanation, we feel that we can convey to our readers a fair idea of the extreme beauty of the interior under consideration. No sooner do we pass through the portière of dark blue Fifteenth century velvet than we see before us the evidence of a most refined taste, and we feel that the master of the house is in ready sympathy with beauty, under whatever form or wherever found. He is certainly free from any bias towards any one school of art, and is ever ready to give praise and follow true beauty, no matter from whence it comes, as witness the following display of rare and beautiful furnishings, which as a whole are examples of *meubles de luxe* rather than *meubles de style*.

The floor of the reception room is profusely covered with Oriental rugs, and before the fireplace is spread the hide of an immense grizzly bear, whose head with grinning mouth is startling in its naturalness. As if to balance the horror of its open jaws, on the other side of the apartment there is a marble statue of the Venus de Milo on a marble pedestal, which is thrown into sharp relief by the royal blue silk drapery that decorates the wall behind it, supported by two antique battle axes. The walls of the apartment, which are in light terra cotta ingrain, are almost entirely covered with tapestries, oil paintings, carvings, water colors, engravings, painted porcelain, etc. The frieze is decorated with a continuous band of china plaques of every conceivable variety of porcelain. These subjects are supplemented with Oriental fabrics, antique armor and bric-a-brac, so that wherever the eye turns it is feasted by the most costly and beautiful objects. A large tapestry panel to the right on entering the room, has for its subject "The Wine Cellar." A cavalier in the style of Charles I. is holding up an empty glass to a

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THE ORIENTAL DIVAN IN THE BACHELOR APARTMENTS OF LEWIS G. TEWKSBURY, ESQ., NEW YORK.

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comely maiden who is filling same with wine. There are scattered on the floor Florentine Chianti flasks, and to complete the reality of the picture, Mr. Tewksbury has hung some real flasks right upon the picture itself. This tapestry has for border a stiling of silk plush of a salmon red tint, accompanied by double lines of mouldings in cream and white.

On the opposite wall the picture is balanced by another tapestry still more beautiful, the subject of which is Ariadne, represented by a semi-nude maiden, seated in a pensive attitude on the rocks of a desolate seashore. The picture is saturated with sentiment. The surrounding draperies are in old blue silk, and the picture is charming in its impression of youth, sadness and beauty. The woodwork of the apartment is in polished mahogany. The frieze is marked off with gold mouldings, above which are the porcelain plaques, etc., above referred to. The ceiling is decorated in fresco, there being a border of beautiful scrolls in gold and colors in the style of the French Renaissance. The elaborate mahogany mantel contains a large mirror of beveled glass, in one of the upper corners of which is a spider's web tracery in Japanese silk. The mantel shelf is covered with Indian curios and a costly display of rare porcelains. The fire-place, which possesses the usual accessories of fender and fire dogs in polished brass, contains also a jar with palms, among whose leaves hangs a Venetian iron lamp, with panes of blue, yellow, and red glass, the light being supplied by electricity. The fire-place has a border of blue enameled tiles.

The most conspicuous object in the furnishing of the apartment is the immense divan covered with a Kis Kelim rug, camel's hair blankets draping the wall behind the same. The divan is supplemented with an array of embroidered cushions stuffed with eider down, and beautifully upholstered in silk. In the centre of the floor there is a card table covered with a Daghestan rug. The table possesses the peculiarity of having four triangular chairs fitted underneath the leaf, but which are easily removable, thus forming four seats for a card party. Beside the table is a figure in Venetian carved wood, of a boy seated on a drum, holding out with his left hand a tray of cigars, cigarettes, and so on, while in his right hand he wields a drumstick. In the centre of the table is a magnificent porcelain lamp, the pillar of which is decorated with gold *fleur-de-lis* in relief, and surmounted by an immense maroon silk shade, covered with black Spanish lace. Right above the lamp, suspended from the ceiling, hangs a magnificent electrolier in burnished copper, fashioned to represent a huge *fleur-de-lis* in full bloom, amid whose bower of leaves gleam numbers of incandescent lights of various colors. The electrolier extends downward and illuminates the lamp above referred to. The entire structure from table to ceiling is unique, and the result is very beautiful.

Standing on a pedestal at the entrance to the bed-chamber is a colored French bronze statue of Don Quixote on a Venetian stand of carved wood. On the other side of the divan is a Sheraton chiffonière desk of rosewood, beautifully inlaid with marquetry, on top of which stands a blue and white porcelain jardinière of great beauty. There is a beautiful Florentine chair, also a daké bench covered with a leopard skin. The window shades are of painted tapestry, representing hunting scenes, the draperies being of terra cotta plush. It will be seen that Mr. Tewksbury, undisturbed by Academic teaching, has achieved a triumph of decorative enrichment most fascinating in its picturesqueness.

THE BED-CHAMBER.

"Now," said our host, after we had examined in detail the appointments of the reception room, "let me show you the bed-chamber of the Hotel Tewksbury," and so saying he drew aside a magnificent portière in old blue silk plush with gold *fleur-de-lis*, above which is a shield emblazoned with his coat of arms, and disclosed a veritable boudoir in tones of blue and silver. The carved mahogany bed stands against the remote wall, paneled with an immense plate-glass mirror. The entire floor of the apartment is covered with a black Siberian wolf rug. The walls are lavishly decorated with tapestry panels, the subject of one being a Grecian girl, behind whom is a flying cupid, entitled, "First Whispers of Love," by the famous artist L. G. Capello. The subject of another is the "Aurora" of Bougureau, the figures in all the panels being life size, produced in the most

delicate tints imaginable. Another panel represents the balcony scene in "Romeo and Juliet." Two others are entitled "Love the Conqueror," and "Love Ascending to Heaven with Psyche," both after Bougureau. The walls, which are scarcely visible anywhere, are tinted in a robin's egg blue. The tapestry panels, in addition to having a stiling of blue plush, have draperies of dark blue silk arranged in myriad folds and wrought in sinuous lines around two walls of the chamber. The ceiling is one large tapestry, the subject being "Night," represented by a floating female figure, surrounded with sky effects, who appears to be dropping roses upon the sleeper beneath—recalling the rain of roses that fell at the feast of Hellogabalus. Right over the portière in the doorway of the apartment is a fine grille of Arabian lattice work, and when the lights are subdued in the bed-chamber, the shadow of the grille work is thrown upon the ceiling with wierd effect. In one corner of the apartment a dim lantern is kept always burning, having red and green bulls-eyes.

The dresser is a fine Renaissance bureau, on which is a profusion of solid silver accessories of the toilet. There are brushes of every conceivable variety, combs, trays, rose jars, magnificent cut-glass vials of perfume, and a pot of incense occasionally perfumes the air with a musky odor. In one corner of the apartment on a pedestal is a curious jar of Japanese porcelain, with chair and carved mahogany bench. The chandeliers, or rather electroliers, are decorated with globes of cut glass. There is a panel wreathed in India prickly palms, before which stands a shaving stand in mahogany. There is also a mahogany chest of drawers, on which is thrown a scarf of blue silk with deep gold fringe. Here are several jars, and a cup of Oiron faience, with a rosy sheen, which is filled with cut flowers, its elegant inlay enameling presenting upon its ivory-like surface figures in relief, shells and garlands. A blue silk plush mouchoir case, with embroidered monogram in gold thread lies on the bureau, and there is also a Moorish mirror, whose pedestal as well as an adjoining candlestick are fashioned out of blue porcelain.

Having surveyed the luxurious repose of the bed-chamber, we next turn into the

BATH-ROOM

which is an apartment of sparkling elegance. The floor and walls are in enameled tiles of a cream tint, the ceiling painted in sky effects. Across the ceiling is a flight of finely modeled swallows suspended therefrom by invisible wires. An ape swinging on a rope, in finely carved wood, holds in one hand a ring of wood from which hang bath brushes, etc. The white marble bath tub has its fittings of burnished silver whose gleam adds immensely to the luxury of the bath. The racks for towels are in solid silver.

Leading the way into the drawing-room, Mr. Tewksbury drew apart a heavy silk tapestry of a terra cotta tint, decorated with heavy fringe, and a monogram in gold in the centre, disclosing a large apartment, filled with a great variety of the most beautiful furnishings, and all those articles of vertu that delight the eyes of the modern American, all arranged in charming confusion.

THE DRAWING-ROOM.

One peculiarity of the drawing-room is the fact that daylight never enters therein, the windows always being kept covered with blinds. That which attracts the attention first of all is a structure in one corner that resembles an office fitment composed of grille arches, supported by graceful columns of vulcanized English oak. A green electric light illuminates the interior, while from the central arch is suspended a ruby lamp of Persian design. The light in both lamps is supplied by the electric current. There is a desk, with blotter, inkstand, etc., above which is a Persian embroidered tapestry in the most fashionable colors, the entire structure being purely ornamental. The drawing-room is otherwise lighted by an immense globular chandelier lamp, hanging from the center of the ceiling. The lamp is made of oxidized silver flagree work, which envelops a globe of cut glass of a dull opal hue. In the window hangs a Louis XV. chandelier after a model by Gouthière, in ormolu brass.

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On a unique circular table, with one quadrant of the leaf cut out to accommodate the back of a chair that fits into same, both being of vulcanized oak, there stands an urn-shaped electric lamp, composed of gneiss stone, with rose decoration, having an amber shade, with deep amber silk fringe. In addition to the lamps already mentioned, all of which are electric, the apartment is also partly lighted by an ornamental glass door, which opens into a bijou conservatory. This conservatory is filled with square porcelain boxes, containing tropical flowers and palms, amongst which hang electric lights. This is also one of Mr. Tewksbury's own ideas in the matter of interior decoration.

Seating ourselves on inviting Louis XIII. arm-chairs, covered with olive Utrecht velvet, we make a more minute survey of the apartment. The floor is of parquetry, covered with one of the very few examples of Oriental rugs made in the United States. The centre of the rug has a Pompeian red ground, and the border is composed of a multitude of mingled bands designed in the Oriental style, embracing every conceivable color. There is also a large white and crimson Angora rug. At the other side of the apartment is an immense Bengal tiger skin, considered the finest specimen in the country, with a full head and grinning mouth. Two Bokhara rugs complete the furnishing of the floor. All the woodwork of the apartment is composed of English vulcanized oak, extending in panels from floor to ceiling. This wood under artificial light has the appearance of ebony. There is a Florentine cabinet of Italian walnut, carved with cupids and garlands in full relief. Standing thereon is a large bronze bust of a young girl of the Louis XV. epoch. The bust is of French workmanship, by Nelson. There is also a large bronze vase, around which coils a Japanese dragon, with a grinning mouth, and numerous other vases of odd designs, etc. On the wall above the cabinet, on a panel of maroon velour is a trophy of arms, executed by R. Pubrillé, the armorer of the French Government. The various draperies of the apartment are in deep maroon and olive silk velvet. Two triangular alcoves are finished in vulcanized oak, the doors being filled with small beveled panels of plate glass. One of the closets is filled with choice brands of cigars, and the other is stocked with the oldest and rarest wines. The other appointments of the apartment include two Damascus tables, one in vulcanized oak, and the other, which is of Eastern workmanship is lavishly inlaid with ivory and mother-of-pearl, upon which stands a high cut glass vase filled with jacquemint roses. There is also a table of cocobola wood covered with a piece of Persian embroidery in threads of silver and gold. The table flanks the above mentioned Florentine cabinet on the right, while on the left stands a blue white jar of Japanese porcelain, known as Hizen ware, opposite which, on a pedestal of serpentine marble, stands a gaunt and flaming figure of Mephistopheles. The window drapery is held back by a gauntlet of polished steel, with the spur attached thereto, above which on the wall is the Cossack helmet of steel. Attached to the office fitment are genuine spears used by the Swiss guard that escorts the Pope on state occasions. The spears are of steel, with mountings in gold. A German shield, emblazoned with a German coat of arms, in red, brown, gold and green, appropriately fills a niche in the wall. Another part of the wall is entirely covered with a magnificent oil painting by Edward Gay, the subject being entitled, "Atlantis." Below this is a window-seat upholstered in olive velvet.

Between the reception-room and the drawing-room there is a small apartment fitted up as a library. The book-cases are filled with books on travel, history, poetry, and general literature, sumptuously bound in the finest leather, in carved mahogany book-cases.

The heavy color composition of the drawing-room gives a severe and stately, if not sombre feeling to the apartment, and we ventured to suggest that it might be more properly decorated in old ivory and gold effects, rather than in sombre dark oak and olive stuffs.

"Here," said we, "you have a terra-cotta reception room, and an old blue bed-chamber, and as man is a creature of light, you want the gleam of ivory and white to illuminate the drawing-room."

"You may be right," said Mr. Tewksbury, "but I have made the colors of the drawing-room dark and sombre on purpose to serve as a foil to the Oriental divan, which I will now ask you to enter."

THE DIVAN.

As we write we feel the spell of this wonderful apartment still upon us. In its beautiful hangings, its divans and draperies, with their dusky colorings and rare perfume, it recalls the fabled splendors of the "Arabian Nights." We threw ourselves upon the richly-embroidered cushions, and felt a more than earthly satisfaction in surveying the surrounding scene. The illustration gives but a faint idea of this delightful retreat.

The portières that half closes the doorway are of a deep maroon silk brocade. They are lined with an old gold damask brocade, and caught up by heavy silken cords, attached to mediæval spears. The floor is concealed beneath an India carpet, and around three sides of the retreat a broad and low divan extends, covered with Oriental rugs of close pile, and leopard skins, piled up with a vast array of Turkish, Japanese, and Hindoo embroidered cushions. The ceiling is heavily festooned to a depth of more than four feet with draperies of every conceivable color and texture, forming a bewildering mass of Indian and Turkish damasks and embroidered stuffs in canopies sweeping from centre to circumference, supplemented with festooned silken fringes, such as decorate the gharries of the East, when the harem of the Pasha takes its outing, and the whole interspersed with gigantic serpents, Titanic insects and other monstrosities, together with gilded nets, and studded with Persian electric lamps of brass and iron flagree, having red, green, and orange-colored glass, the whole forming a bizarre fantasy of the imagination that is not only extremely luxurious, but contains an element of the horrible, and for this reason ladies are not supposed to enter its sacred precincts.

The walls, where visible, are covered with tapestries, representing Eastern dancing girls in the most luxurious attitudes, and are otherwise draped with the rarest products of Eastern looms. The furnishings include Damascus tables, on which stand nargilehs and pots of incense, cigars, pipes, cigarettes, etc. Beside the door stands a life size nude statue in bronze of an Odalisque, holding in one arm a tray, heaped up with luscious figs, apples, oranges, and nuts. There is also a flagon of rock crystal, filled with delicious wine, which our host serves to us in Venetian goblets three hundred years old. We enjoy an Egyptian supper with our host, our senses drowned in a delicious repose. A bronze Japanese bell is struck with a wooden hammer, and forth issues a mysterious sound, tender, sonorous, and long continued, with the memories of ages in its thrill. It is a bell imported from Japan, which, in a Buddhist temple, called the devotees of Guatama to prayer.

This odoriferous retreat is an epitome of all the langorous charms of the Orient, and is an ideal chamber for a man of wealth and refinement. It is an Aladdin's cave filled with costly treasures.

It was late in the night when we left this world of beauty and bade its host good night. As we left the building we thought how beautiful a thing it was in this age of hurry and greed for one to live in the presence of the masterpieces of art, surrounded by the realization of high ideals; such a life as is led by Mr. Lewis G. Tewksbury, the banker and art connoisseur of New York.

Castorgraphy is used for the decoration of candle and lamp shades, and the light shining through gives it the appearance of carving in relief. It is also applied to cards, menus, photograph frames, etc. It is nothing more nor less than making a slight outline, first on paper or cardboard, then cutting the outline with the blade of a knife and raising the incised part by means of the back of the blade, so that it stands up in relief. It is a revival of a very old art which our grandmothers followed.

Metal fretwork is becoming a fashionable handiwork, and is being adapted to boxes, doors, miniature grandfather's clocks, blotters, envelope cases, photo frames, etc. It is somewhat hard work but not difficult. It is also done in silver and laid over plush, or velvet or leather. Another new work is designing a pattern on velvet or brocade, outlining it with silver or gold cord, and applying the colored glass jewels, especially the turquoise that were so fashionable for trimmings last season. Trimmings now discarded may be used for this purpose.